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ABSTRACT

An experiment using music activities in the classroom to teach English-as-a-Second-Language reading to limited-English-proficient elementary school students is described, focusing on the teacher's discovery process as well as the students' progress. The students were 23 native Spanish-speaking first-graders in a self-contained bilingual education class with generally high achievement levels and parents who were involved in their schooling. The children sang in English from the first day of class, and sang daily as part of the curriculum, both in their own class and with a native-English-speaking class. Spanish-language songs were also incorporated. Often, the words to the song were indicated as it was being sung. Despite the songs' simplicity, students initially had difficulty pronouncing English words. However, they responded well to music and liked to dance to it. Background music was provided during some science and math activities. Other music, rhythm, and rhyming activities were popular with the children. Some songs involved counting, spelling, and eventually, reading of lyrics. The exercises were found to be very useful in encouraging literacy skills, minimizing stuttering, involving a new student, and supporting participation of all students. Some songs and related materials are appended. (MSE)

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ED 371 571

A Musical Approach For Teaching English Reading To Limited English Speakers

by

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BEST COPY AVAILABLE

This project is dedicated to my parents

Steve and Betty Plichta

My mother not only taught me to read,

but to love it.

And my father was always singing.

A MUSICAL APPROACH FOR TEACHING ENGLISH READING TO LIMITED ENGLISH SPEAKERS

It is my job as a first grade bilingual educator to teach my Hispanic students to read and write in their native language, Spanish. After these students have grasped the rudiments of Spanish literacy they are to be switched into an English curriculum. This usually happens in second or third grade. At that time they learn a new alphabet with different sounds and syntax. Many of them are not allowed to continue to read in Spanish long enough to develop higher level reading strategies, such as predicting outcomes, syntactical clues, semantics, etc. (Padron 86). However the pressure is on for them to begin English instruction ASAP, so that they not lag behind their monolingual peers.

In 1991 I received a grant to purchase "Songs to Read" books and intended to use them for ESL (English As A Second Language) instruction. The

children enjoyed singing, looking at the pictures and pointing to the words as we sang. They began picking up these books on their own and reading them ! I realized the possibility of using these materials to teach English reading to my bilingual students. In 1992 I moved up to second grade with this same group of children. We started singing, not only as a class, but in small literature circles. I was able to purchase a variety of big and small books that were put to music and came with cassettes. Later that year I began struggling with developing simple writing activities relating to text. In this way I was able to teach my students both English and Spanish reading simultaneously without confusing them phonetically. They developed higher level reading strategies in Spanish, which will transfer over to English much in the same way that either you or I could be taught to read in another language with which we were familiar.

My project involved the design and

implementation of an English reading curriculum for bilingual students utilyzing a musical approach. This was taught alongside a Spanish reading curriculum without confusing students either phonetically or syntactically. I was excited at the idea of teaching the two languages side by side and developing a truly bilingual curriculum for reading. Bilingual programs in Illinois have traditionally been transitional, moving the student out of their native language and into English. The idea of moving toward a maintenance program, where Hispanic students would be able to use both languages, utilyzing all of their strengths, seemed only just.

I taught at Riverdahl Elementary School, a Pre-K through Second Grade School, which housed the Hispanic primary component of the Rockford Bilingual Program. Fifty percent of our school's population was Hispanic. In 1993-1994 all but two of my 22 students were Mexican-American, either born in Mexico or first generation U.S. born. They

were proficient in English to a variety of degrees; most spoke little or no English, while a few were almost fluent English speakers. One of my students was from a well educated Columbian family and another had a Mexican mother and a bilingual Puerto Rican father. The majority of these students were from lower income families and all but two qualified for the free lunch and breakfast programs at our school. Spanish was the language spoken in their home and many of their parents did not speak English. A large percentage of these children's parents had had little formal education but held a high respect for both teachers and schooling. An example of this is the word " maestra," the Spanish word for teacher, which is used as a title of respect, not unlike " Doctor." The bilingual students at Riverdahl almost all came from two parent families with strong religious ties. Extended families were not uncommon. My class was self contained, although we did meet with another monolingual class at least twice daily for

integrated instruction. This was done to bring the two groups closer together in order to foster friendships, facilitate the learning of English for my students, and to expose neighborhood Anglo students to the Spanish language and culture. There were 22 students in my class ages 6-7. The class with which we worked, Jeannette Colombi's class, had 23 students of the same age. She is also fluent in Spanish.

I began reading articles dealing with bilingual students and how they learn to read. This was of great interest to me as it pointed out that an overemphasis on skill instruction, English letter names and sounds, confuses bilingual students, who then begin to rely soley on graphaphonics and never develop higher level reading strategies in English (Franklin). In my own classroom my students had been using Songs to Read books for English reading instruction. I had previously felt guilty for not teaching skills, letter names and sounds in English. I had also

wondered how to make the jump to English writing. My students in second grade had experimented with English writing in their journals, although no formal instruction had been given. Further reading told me that Limited English Speakers (LES) must be allowed to read and write holistically-generating their own words and ideas. They should be doing this on a daily basis, therefore allowing them to take risks in language (Padron 86). If correctness is stressed, literacy learning will be reduced. My lack of editing had previously evoked peer criticism amongst fellow staff members and I was relieved to read that an emphasis on content and de-emphasis on spelling and punctuation was on target with my group of youngsters (Padron 86).

Of interest as well had been the articles on enhancing reading instruction with music. References were made to the aerobics craze and the motivation of exercising to music. Music truly is a motivator and children love to read and sing together (Smith 84). I read about allowing

students to compose their own lyrics to well known songs and nursery rhymes. This was an idea which had not occurred to me. Michigan State University had developed a five step program to train teachers entitled, " Music To Teach Reading." Another article suggested that music is a natural extension of children's language. It was exciting to read what others had written and comforting to know that their methods had been proven sucessful. I look forward to reading more about bilingual reading instruction and musical reading.

From September 1993 to March 1994 I used music in my classroom as an instructional vehicle with which to teach English literacy. This was done approximately thirty minutes each day, in both small and large groups. Because my teaching is holistic, writing, social studies and science activities were generated by these songs so as to reinforce meaning and build vocabulary.

I hoped to observe a high level of interest in my students throughout these musical activities

and no fear of failure. I believe that singing in a group is a low risk opportunity to verbalize in English and I anticipated my students building syntactical skills as well as extending their English vocabulary through the songs we sang. If in March of 1994 my students were happy and motivated and could successfully read at least a dozen books in English, then I would have achieved the results I desired.

Chapter 2

Review of Literature

Introduction

One of the most important functions of education is the development of literacy. Literacy is an integrated cognitive, social, linguistic, developmental process. In order for one to develop literacy, one must read, write, do and share with others by using language that is both meaningful and purposeful. Bilingual children are simultaneously developing two languages and display a variety of comprehensive levels in each language. (Lee, 1990). It was my goal to develop an English Reading Curriculum that could be taught alongside a Spanish Reading Curriculum without confusing my bilingual first grade students or hindering their native language literacy instruction,

I proposed to use Music as a means to accomplish this. Music and Reading go together because singing is a celebration of language. A child's language naturally has rhythm and melody.

Children bring this natural music of language with them when they begin to read (Harp, 1988).

This literature review discusses various aspects of reading to develop the literacy skills of young children. Special attention is given to the linguistic consideration of bilingual students. The literature review includes the following topics:

1. The Importance of Native Language Instruction for Bilingual Students
2. Methodology Used To Teach English Reading To ESL Students
3. Using Music To Teach Reading
4. Using Music To Teach ESL

Understanding literacy and the reading process as it relates to limited English speakers requires an in-depth study of cognition, the psycho-linguistic and the socio-linguistic processes involved in the development of literacy (Lee, 1990). The above topics provide some understanding of the subject. Much of the information provided

can be observed in the children as they become bilingual readers and writers.

The Importance Of Native Language Instruction For Bilingual Students

Historically bilingual children have struggled with the expectations that public education has imposed upon them. While teachers believed it was in the child's best interest to integrate him/her into the dominant culture as quickly as possible, insisting on the use of English and inhibiting the use of Spanish more often hurt than helped the learning process (Lee, 1990). In 1974 the United States Supreme Court ruled in Lau v. Nichols that the exclusive use of English in the education of non-English speaking students violated the students' rights to an equal education. These students had been receiving their instruction in a language they did not understand. This decision greatly enhanced the opportunity for the literacy development of bilingual children (Lee, 1990).

Learning to read and write is a complex

process; it is like weaving an intricate web of cognition, social-linguistic and psycho-linguistic processes. If the learner is bilingual this orchestration becomes even more complex. Literacy cannot be forced upon a student who is not fluent in a given language. Reading and writing must incorporate meaningful expression; if not it will prevent the development of literacy (Lee, 1990).

Encouraging native language expression means that children can develop views of themselves as competent readers and writers, rather than writers limited by their still developing language. Limited control of English limits what the writer can put down on paper and even his/her thoughts on paper (Hudelson, 1986).

A second benefit of using the childrens' native language is that native language literacy provides these students with resources to use as they move into English reading and writing. Once children see themselves as readers and writers in a language they use as native speakers, they

gradually become willing and often eager to take risks with reading and writing in a new language. In other words, once a firm base has been established in their first language, children are willing to experiment in a new language, to hypothesize about, to figure out how English works and to use what they already know as a base for figuring out the unfamiliar (Hudelson, 1986).

Having a strong foundation in the native language makes learning a second language both easier and faster. It is of general agreement that knowledge transfers readily from one language to another, so that students do not have to relearn in a second language what they have already learned in a first. In fact it is clear that the ability to transfer to English what is learned in the native language applies not only to content area subjects, like math and science, but also to skills in reading and writing - even when the orthographic system is quite different from the Roman alphabet (Cummins, 1989).

I am an advocate of native language literacy instruction, however many bilingual programs switch bilingual students to English reading as early as first or second grade, so that native language instruction becomes phased out of the curriculum while the students are still emergent readers. Higher level skills in their native language are never allowed to develop and they spend the rest of their academic careers merely decoding. As a result, the majority are poor to average readers. Much of this is then blamed upon language or cultural problems. I would like to see bilingual students involved in a truly bilingual curriculum. I believe that English literacy skills can be developed at the same time as native language skills, if a different, non-phonetic approach is utilized. In this way students can formally develop higher level native language literacy skills and at the same time learn to read in English in a fun, non-threatening manner.

Far from being a negative force in childrens'

personal and academic development, bilingualism can positively affect both intellectual and linguistic progress. A large number of studies have reported that bilingual students exhibit a greater sensitivity to linguistic meanings and may be more flexible in their thinking than are monolingual children. It is not surprising that bilingual students should be more adept at certain aspects of linguisitic processing. In gaining control over two language systems, the bilingual child has had to decipher more language input than the monolingual child, who has only been exposed to one language system. Thus the bilingual child has had considerably more practice in analyzing meanings than his/her monolingual counterpart (Cummins 1989).

One of the original definitions of the word "educate" was to empower. To empower is to enable those who have been silenced to speak. It is to enable the self-affirming expression of experience brought about by one's language, history and

traditions. A pedagogy that empowers enables students to draw from their own cultural resources as a basis for the acquisition of new skills. Allowing children access to their native language is one way of empowering those who have been silenced to speak (Hudelson, 1986).

In a fundamental sense, educators who empower minority students by promoting their linguistic talents are also empowering their nation (Cummins, 1989).

Methodology Used To Teach English Reading To LES Students

The issue of how students understand the purpose of their literacy lessons has recently emerged as a topic of interest in the educational research community. For many bilingual students, reading is a bottom-up process that largely consists of sounding out words and little else. These students have word recognition and word attack skills but no other alternative strategies except skipping unknown words (Kucer, 1992).

Many elementary school tasks have very little relevance to life outside of school. School represents a special time and place that is different than all other institutions. Only in school does a child find language that is stripped of meaning, segmented and taken as an object of study. Although flashcards, worksheets, phonics charts and lists of comprehension questions may be called "reading" in school, these tasks have almost

no relationship to literacy events in non-instructional settings. Many schools, in a sense, are deviant in that they fail to reflect normative use of print. This lack of correspondence between school and real-world literacy events may ultimately force children to not look for school-world connections. As Kucer said (1992, p.559)

> " Reading and writing activities then come to be seen as self-contained events, as things we only do in school, with little relevance to other parts of the students' lives. Perhaps educators need to find ways to bring the real world into school. "

Rousseau and Tam (1991) believe that a phonetic approach to reading in English might not be appropriate for bilingual learners. In teaching bilingual learners it is important to promote understanding of the meanings of the written words rather than focusing on word parts. The results of their 1991 study of bilingual learners support the hypothesis that listening and previewing with

discussion of key words produced higher percentages of words read correctly than silent previewing with discussion of key words. The most salient feature of the listening/previewing component was the opportunity for these students to hear the passages read in English, because it provided a model for the learners to imitate. I take this study as an indicator of the importance of an auditory focus for bilingual students. Rousseau and Tam conclude by noting that the learners seemed to respond positively to success in oral reading, no matter how limited. Their increasing success appeared to be a major factor in maintaining their perserverance. Success breeds success.

Padron, Knight and Waxman's (1986) study of third and fifth graders found that monolingual students use different reading strategies than do bilingual students reading in their second language. They go on to stress the fact that since reading is closely related to language, that bilingual persons might well experience different

problems comprehending materials written in English. This study goes on to list the different cognitive strategies used in reading:

1. Rereading
2. Selective reading
3. Imaging
4. Changing speed
5. Assimilating to personal experience
6. Concentrating
7. Assimilating to passage events
8. Noting or searching for salient details
9. Summarizing
10. Predicting outcomes
11. Self generated questions
12. Student perceptions of the teacher's expectations
13. Rehearsal

The monolingual persons' most used strategy was concentrating. Their least used strategy was teacher expectation. The bilingual persons' most cited strategy was teacher expectation (watching

for clues or help from the teacher). Monolingual students used concentrating, searching for details and self generated questions significantly more than the bilingual students. In addition, monolingual students used more strategies than the bilingual students - two times as many on the average.

The above results suggest that the bilingual students were not using as many cognitive strategies as the monolingual students. Since the use of these strategies enhances reading comprehension, this may be the reason for low reading scores for bilingual students. Padron, Knight and Waxman (1986) concur that another possible reason for low scores is that the bilingual students are transferred too quickly to English reading (at which time they are taken out of Spanish reading) and are not allowed to develop these strategies in their Native Language. Having to read only in English these students become primarily concerned with decoding and do not

develop the cognitive strategies necessary for understanding the text.

In Elizabeth Franklin's study of literacy instruction for LES students (1986) she points out that much time is spent teaching LES students names for objects, concepts, and people of basal text. Research shows that LES readers can learn English as they transact with the texts in English. Many first grade teachers expect children to have metalinguistic knowledge of sounds, letters and words before reading and writing can take place. When Hispanic LES students had difficulty with these skills, it was their cultural and language background that was blamed, rather than the methods, materials or teacher assumptions (Franklin, 1986).

Franklin's study explains that metalinguistic or phonics drills may confuse children who have not reached certain levels of conceptualization concerning the literary process. She argues that an overemphasis on skill instruction, at the

expense of reading and writing, impedes the natural development of literacy. Children begin to rely exclusively on graphonemic knowledge and ignore semantic and syntactic knowledge. In order for children to experience literacy growth they must become familiar with the varied forms and functions of literacy. An instructional emphasis on letters and sounds does not allow children to experience literacy in use, in a real, functioning environment. Franklin adds that readers, including LES readers, actively construct meaning by relying on information they get from all of the linguistic cueing systems. Pictures, surrounding words, sentences, and the story itself all facilitate the reading process.

Goodman and Goodman (as cited in Franklin, 1986) suggest that the classroom emphasis on phonetic skills before the reading and writing of text is neither necessary or appropriate. They believe that, "Children learn best about letters, sounds and words by seeing them and hearing them in

the context of real literacy in use. As LES students transact with environmental print, stories, poems, and songs, they will gradually expand and refine their knowledge of forms, functions and conventions of print." (Franklin, 1986, p.58)

Children who are allowed to take risks with language will learn rules for appropriate language use, given enough opportunities to transact with texts (Franklin, 1986).

If LES students are placed in a learning environment which emphasizes correctness of language, both literacy and learning will be reduced. These children will become afraid to take risks (Franklin, 1986).

Certain literacy methods, materials and assumptions do make learning more dificult for the bilingual child. By focusing on small pieces of text, teachers do not allow LES children to use all of the linguistic resources they have. LES students who are not allowed to read or write

holistically are prevented from further conceptualizations about the literacy process (Franklin, 1986).

What should be utilized in the classroom are those things which a child knows and values. A Language Experience Approach, which emphasizes the language generated by the children themselves, is the best vehicle to enable LES students to discuss and explore their own world. This approach both respects and values that which the LES students already know. Teachers do not have to spend large amounts of time teaching vocabulary and concepts when they use the LEA method, because the text is generated by the students. Because of this, children can then spend more time reading and writing texts which have meaning for them (Franklin, 1986).

The LEA approach was originally developed to introduce native speakers to the written form of their language. Moustafa and Penrose (1985) theorize that when primary language reading

instruction is not possible, LEA is the best alternative. The LES student understands that which he/she is being taught to read. Due to the fact that the reading passage is dictated by the child, the text is both linguistically and culturally appropriate.

However, Moustafa and Penrose (1985) go on to state that while LEA ensures understanding and cultural relevancy, it is not a panacea for the limited English speakers, especially those in the early stages of acquisition. Their early speech is characterized by a limited vocabulary and syntactical errors. When syntactical errors occur, the teacher is faced with the dilemma of either repeating the error and reinforcing it, or altering the dictation and risking not capturing the student's intent (Moustafa and Penrose, 1985). Moustafa and Penrose further indicate that LES students need plenty of oral reinforcement (to me that speaks of daily group singing) to internalize the new language. Most students need

to hear a message many times before they are able to internalize it and commit it to long-term memory.

Using Music To Teach Reading

Using singing to reach reading sounds like a simple approach to a complex task. Many times we become confused by the complexities of teaching reading. Teachers must learn to provide for the simple and obvious things first (Harp, 1988). What are those simple and obvious things ? And how does one use common sense in teaching reading ? Because reading is a language activity, anything we do in the teaching of reading must be consistent with the nature and purpose of language. Reading is, most importantly, the accomplishment of full, accurate and satisfying meaning. It is consistent with the nature and purpose of language to use songs to teach reading (Harp, 1988). Music is so natural for children, and reading is currently being taught as a natural extension of a child's experiences and language. Music and singing are easily included as part of a "whole language" curriculum. The songs that are selected can be a part of the child's

experience or environment. They can also be songs that a child constructs or dictates. No one would ever think of taking a song apart into meaningless segments (Harp, 1988).

Fitzgerald (as cited in Harp, 1988) has conducted programs in some local schools to train teachers to use music to teach reading. Her program identifies five steps or categories of activities:

1. Learning favorite songs
2. Meeting the lyrics in print
3. Reading the song charts and booklets
4. Comprehensive extention activities
5. Writing activities

Step one involves filling the classroom with favorite songs, using records and tapes (or a guitar in my case) to teach the songs to the children. Step two builds on the idea that the easiest language for a child to read is the language with which they are comfortable and familiar. They are thrilled that they can READ the

words -this provides the success that is so necessary in any beginning reading experience. For the third step the teacher has the children point to words on a song chart as they sing. They can also find repeated words, words they know, and match words to the chart. Children are developing a sight vocabulary as they sing along and point to the words.

The fourth step of the program revolves around the fine arts. Using movement with the song is an excellent way in which to extend comprehension. Also art allows the students to demonstrate their understanding of a song, oftentimes better than words. Teachers and students can create puppets and act out the song. Children can illustrate song booklets, and may wish to fingerpaint the way that th song makes them feel. In the final step, step five, the child must demonstrate his/her understanding of the concept that they don't read "reading," but rather ideas. Children are allowed to express their own ideas and

write them down. Some of these are then set to music (Fitzgerald as cited in Harp, 1988).

The use of music, in the teaching of reading, especially reading on an elementary level, may motivate and increase the abilities of children. This does not have anything to do with musical talent or intellectual ability. The theory of using music as a means of teaching language deficient children is based on the idea that child initiated language is augmented when both creativity and imagination are stimulated. The affective domain then serves as a bridge into the cognitive domain (O'Bruba, 1987).

The emphasis in a music education curriculum for the language-deficient child, is on building English vocabulary and language skills while concurrently presenting musical concepts. The use of music as an instrument to teach reading not only gives music it's rightful place in the curriculum, but enhances the outcome of reading instruction. It broadens reading into a multisensory experience,

at the same time heightening interest and involvement. Music also brings variety and pleasure to the reading experience, while reducing the tedium of repetition and drill. Teachers can use music in beginning reading programs for stimulation and inspiration. And singing in a group is a wonderful whole language experience (O'Bruba, 1987).

Music can also be combined with dance. This builds on the idea that movement may be the primary means for a child to begin the creative process. This in itself can be linked to creating better readers (O'Bruba, 1987).

Using the arts to teach reading is regarded by many individuals as more pleasureable and more motivating for children. That it is. But in addition, singing actually reinforces reading skills. Language is a part of singing, not just because songs use words, but rather because song melodies must be structured to complement the meaning of the words along with the natural rhythms

and accents of the spoken language (Tucker, 1980). Tucker (1980) composed a list of skills which are developed through vocal music:

1. Sound discrimination - both aural and oral
2. Placement of accent and sentence rythm - Here singing is especially helpful for bilingual children, but also to others, since accents in music are designed to agree with accents in the language.
3. Relating vowel sounds to syllables
4. Practise in decoding
5. Increase in sight and oral vocalbulary
6. Adding to comprehension through musical interpretation and mood
7. Improving the rate of comprehension
8. Broadening the child's experiences through the ideas being expressed

In addition to these skills music provides an important and immediate purpose for reading. Group singing allows the child to develop oral expression and to practice vocal sounds, insulated

by the group situation, without facing the social consequences of being right or wrong in his/her attempt (Tucker, 1980).

When health spas and fitness centers began putting their routines to music, the aerobics craze was born. Smith (1984) points out that reading programs can also take advantage of that high degree of motivation, participation, and variation associated with music, by using songs to teach reading concepts. He suggested teaching simple, repetitious songs, and then helping the students to change them by writing their own lyrics. Another of his activities is to have the children write language experience songs. Smith believes that music goes straight to the heart of feelings and thoughts and deserves a central place in the education of children. Copies of familiar songs can be used for reading because the vocabulary and text are already known to the child. He/she can then focus attention on word identification skills. Contextual analysis,

structural analysis and phonetic generalizations can be both learned and reinforced through examination of the words of favorite songs. One example of this is that the students can scan song lyrics for words that end in silent "e". Lyrics to many songs provide wonderful sources for the teaching of vocabulary and both literal and higher levels of concentration (Smith, 1984). First the students must read the song lyrics for primary meaning. This work at the literal level can be used to teach vocabulary skills. Next the students begin to interpret the songs in a variety of ways with the teacher's guidance. Here higher thinking skills, such as comparison and contrast, are taught (Smith, 1984).

Songs often state facts from which other facts may be inferred. In this manner they lend themselves to the teaching of many comprehension skills. Favorite songs may be used to stimulate LEA activities. Students may dictate their thoughts and ideas to the teacher, who writes these

down on chart paper, using this as a reading lesson. Songs may also be used in the area of Social Studies, as a history lesson. The awesome motivational power of music, which is evident in advertising as well as those jingles we couldn't forget if we tried, is something educators need to start incorporating in the classroom (Smith 1984).

Barclay, Dulaney and Coffman (1990) developed an entire unit around a favorite, familiar song, "I Know An Old Lady Who Swallowed A Fly." They observed that once the children learned the song, they felt confident with the various literacy developmental experiences and thoroughly enjoyed learning a great deal of associated content matter (including everything you always wanted to know about flies and spiders but were afraid to ask). Not unlike the musician and lyricist, readers and writers compose. They are also meaning makers. Barclay, Dulaney and Coffman (1990) believe that the language of a song is a natural language for children. " Through song, they build language

fluency that can permeate every area of the school curriculum." (p. 57).

Robert and Marlene McCracken (1986) use many song structures upon which they put their own ideas. They use songs that the children have sung repeatedly, so much that the melody and rhythm are within them. At this point the children do not even have to think much about the structure and can put their whole effort into what they are saying. The McCrackens use the pattern of "The Farmer In The Dell" to stimulate writing activities and sing about a variety of literary characters they know. The children generate these lyrics, which are recorded by the teacher and revised a number of times by the students, so that the learners can see print functioning. They suggest that teachers put words to simple songs in pocket charts and sing and clap the rhythm with the students.

Children have a natural willingness to chant and sing. Robert and Marlene McCracken (1983) combine this aural/oral work with writing, teaching

their students to write, and as a part of the writing, teaching phonics and spelling. They believe that children who come to reading naturally, without any formal instruction, learn to recognize words by looking at memorized materials and figuring out which words and what letters say what. It is upon this premise that I based the musical reading curriculum. "Children in a stimulating environment impose their own demands and learn without outside pressures." (McCracken and McCracken, 1986, p.146).

Regie Routman (1991) defines shared reading as any rewarding reading situation in which a group of learners view an expert, (usually the teacher) read with expression and fluency and is frequently invited to join in. These reading situations are relaxed and social, and there is an emphasis on appreciation and enjoyment of the stories, songs or poems. Routman believes that shared reading offers a non-threatening approach to reading that strengthens skills and enjoyment. The conventions

of print, along with high frequency words, are seen over and over and are learned naturally without any boring drills. She goes on to say that shared reading leads quite naturally to the musical interpretation of books. She sings everything that has a tune to it. Children love to sing, and following the words along makes the reading/singing easy and fun. Children also enjoy adding their own sound effects and movement (Routman, 1991).

First grade teacher Donna Zorge and music teacher Carol Spero (as cited in Routman, 1991) collaborate in that Spero writes music to go along with her favorite big book while Zorge and the children create dramatic movements to accompany these songs. Both teachers can appreciate the childrens' confidence, joy and reading fluency when they are able to sing the text and follow it along visually.

Music also appears to have been helpful in overcoming speech and articulation problems. When music skills were taught at the same time as basic

reading skills, first and second grade students became more proficient in developing certain reading skills (Taylor, 1981). Paired tonal cues with teaching in word discrimination improved auditory discrimination abilities. The learning of songs can develop auditory discrimination and pronunciation, build vocabulary and provide learners experience with common phrase structure and syntax patterns. Awareness of rhyme, rhythm and repetition can all be developed through songs (Taylor, 1981). Music has been used as a remedial tool for learning disabled children. It has been proven successful in the improvement of visual motor and auditory activity. Amongst these students a variety of skills, including sequencing, comprehension, scanning, mathematics and social studies were enhanced as well.

Using Music To Teach English As A Second Language

ESL instruction involves a great deal of repetition and drill. It can, and often is, boring, tiring, and anxiety producing. Songs and music provide an excellent vehicle for re-involving and reviving the anxious, bored and fatigued ESL student. Aside from providing a welcome diversion, other benefits accrue (Guglielmino, 1986). Students begin to relax, a variety of learning styles are addressed; at the same time language learning continues. Some people say that songs are merely for children but Guglielmino does not believe this is necessarily so. She points out that adults sing at parties, at religious services, in bars and listening to their car radios. Why not in ESL class? Guglielmino stresses the fact that material must be carefully chosen. Songs which contain irregular sentence patterns, incorrect grammar and stress patterns that are inappropriate

in conversation can create problems for an English language learner (Guglielmino, 1986).

Dr. George Lozanov, a Bulgarian physician and psychotherapist (Bancroft, 1978) developed a method for language learning where his students, through training in special techniques of yoga relaxation and concentration, developed supermemories and were able to learn without any conscious effort or physical fatigue. These students absorbed large amounts of language material in a very short time. During reinforcement of each lesson, students practised yoga relaxation techniques and listened to baroque music while the teacher read material to them in a slow, rhythmic manner (Bancroft, 1978).

Lozanov's main assumption (as cited in Guglielmino, 1986) is that learning involves unconscious as well as conscious functions. He also believes that individuals are prevented from learning faster by the lack of a harmonious, relaxed working together of all parts of the learner. Music is one of the means used in the

Lozanov method to achieve this relaxation and harmony which is necessary to increase learning effectiveness. The music is more carefully chosen and used to induce a mental state where the material is more easily absorbed and retained. The Lozanov method claims to produce an alpha state in which the mind is more relaxed and receptive (Gugliemino, 1986).

People sing when they are happy; in the shower, at weddings, graduations, birthdays. Because of it's affective response, the very act of listening to or creating music can simultaneously relax tension and alert the senses, which produces an ideal state for learning (Guglielmino, 1986).

Most learners use the right hemishere of the brain to process music. Because most instruction relies heavily on the left brain approaches, music provides an opportunity to learners who have a strong right brain orientation. "Songs bridge the hemispheres, strengthening retention through a complementary function as the right hemisphere

learns the melody, the left, the words." (p. 20). Research shows that patients who had lost the ability to talk, were able to speak and could remember simple phrases when they were set to music. James and Galbraith (as cited in Guglielmino, 1986) identified seven perceptual learning styles, or preferred means of extracting information:

1. Print- reading and writing
2. Aural- listening
3. Interactive- verbalizations
4. Visual- observing
5. Haptic- touching
6. Kinesthetic- moving
7. Olfactory- smelling

Using song for ESL instruction could address many of these learning styles at the same time, thereby maximizing the impact of the instruction for the students. Learners have the opportunity to see the words (print), hear the words and music (aural), sing (interactive), and clap or dance

the rhythm (kinesthetic). A teacher could also introduce visual stimuli, rhythm instruments, and foods that tied in with the lyrics, and cover all seven learning styles.

The advantage of addressing a variety of learning styles is that there then exists a greater likelihood of addressing the preferred learning style of the individual student. In addition, although most people do have a preferred learning style (mine is visual, I have to write everything down) they can also learn through other approaches. Reinforcing material using a variety of learning styles may be more valuable than reinforcement in the style used for the original presentation, since it provides a learning stimulus through multiple channels (Guglielmino, 1986).

At the most basic level, songs can be used to teach or reinforce sounds. They allow for practice without using a boring, repetitious drill (Guglielmino, 1986).

Jazz chants were first developed by Carolyn

Graham at the American Language Institute of New York University. A jazz chant is the rhythmic expression of Standard American English. Jazz chants were designed to teach the natural rhythms, stress and intonation patterns of conversational English (Graham, 1979).

The primary purpose of using jazz chants is the improvement of speaking and listening skills. They are also used for reinforcing grammar and punctuation patterns.

> " Just as the selection of a particular tempo and beat in jazz may convey powerful and varied emotions, the rhythm, stresses and intonation patterns of the spoken language are essential elements for the expression of feelings and the intent of the speaker." (Graham, 1979, p. ix).

The chants are written in two part dialogue form and are based on a combination of repetition and learned response. At first the students just repeat the lines of the chant, following the model

provided by the teacher. This type of choral repetition allows the students to experiment with their expressions of strong feelings in English, and in some cases even shouting, in the safety of a group, without the shyness that so often is present when they speak alone in class (Grahamn, 1979). The natural rhythm and humor of the chants are very motivating. They are just plain fun.

Jazz chants were originally designed to teach adults, but elementary teachers at workshops given by Graham encouraged her to develop a book of chants for children, which she did. Jazz chants are now used successfully with children, partly because the strong rhythmic pattern of the chants bear such a close relationship to children's games and also due to the child's natural affinity for rhythm and movement (Graham, 1979).

The idea that music can affect one's body is not a new one. It has been found that music can influence the rhythm of breathing, relaxing the body and heightening awareness and mental

receptivity. For centuries important information has been memorized and passed on through songs and poetry. Kind (1980) developed the Audio-Singual Method based on these findings. It uses familiar songs to teach language. Because the tunes are familiar, a satisfying feeling of recognition helps the learner overcome his/her fear of and resistance to the unknown that a student learning a second language may experience.

Kind's Audio-Singual Method has been developed and tested at Harvard University and various American and European schools. It has been found that foreign languages can be taught more rapidly, more effectively and with greater recall through the use of song, rather than the mechanical classroom drills. Even students who are tone deaf can learn through rhythmic reading of the song verses, or simply by listening. The enjoyable melodies and rhythms put them in a receptive mood. The transition from singing to speaking is a natural process, since the verses conserve spoken

inflection and pronunciation (Kind, 1980).

Pleasure for it's own sake, is an important part of language learning. Jack Richards (1969) believes that songs can either help or hinder ESL students. He acknowledges they help in learning vocabulary, pronunciation, structures and sentence patterns. He states that they impair learning when they establish irregular sentence or stress patterns which will have to be corrected when used in conversations. Guglielmino (1986) also notes the potential dangers of using songs which contain incorrect grammar and phrases which are inappropriate for conversation. While I agree with several other points both of these learned colleagues have made, here I rather tend to disagree. I spent several weeks singing Christmas carols with a group of second grade bilingual students. Most of the lyrics to these are highly irregular and the vocabulary extremely antiquated. Yet my students loved them. Their favorite, which wore me out, was our big book of "The Twelve Days

of Christmas." I sang all of these songs as a child, never knowing, or caring, what the words meant, it was just fun.

Learning takes place not merely through good presentation, but through meaningful, spaced repetition of the material to be learned. However repetition itself does not greatly improve learning. Rote repetition induces boredom. It is the task of the teacher to see that the repetition is meaningful (Richard, 1969). Songs provide a means of increasing the amount of repetition without students nodding off. Richards lists five areas of ESL instruction that can be augmented by the usage of songs:

1. Sounds
2. Rhythm and stress
3. Formulae
4. Syntactical items
5. Vocabulary

Children enjoy trying to produce and learn new sounds, but the minimal pair drills rarely interest

them. A carefully chosen song allows a child to practise a new sound without losing his interest or enthusiasm. Learners whose first language has a syllable-timed rhythm, not a stress-timed rhythm as in English, will tend to stress English syllables more or less equally, acquiring a foreign accent. " The natural rhythm of songs with a recurring beat between which are a varying number of unstressed syllables, happens to be the stress pattern of spoken English " (Richards, 1969, p. 162). In this way songs can help to establish a feeling for the rhythm and stressing of spoken English. Some songs contain everyday expressions which are handy in conversation. At times, a structure or sentence pattern can be fixed in the mind of the learner through a song. And every song is an opportunity to review vocabulary (Richards, 1969).

Zoltan Kodaly (1882-1967) the Hungarian musicologist, composer, researcher and philosopher believed that music played a significant role in the development of mankind (Marquart, 1992).

Beginning music education at the youngest possible age was one of Kodaly's basic tenets. Hungarian studies have concluded that remarkable differences exist between children who are sung to daily versus those who are not, especially in the area of speech and language acquisition (Marquart, 1992).

Kodaly's philosophy was that music's place in the curriculum was one of a core subject. This tenet was based upon the the physical, intellectual and aesthetic contributions of music. His research indicated that classes receiving daily music instruction academically surpassed classes receiving less frequent instruction. Noted improvement in other academic areas, particularly math, was an unexpected result in Kodaly's first experiment. The results of his studies convinced the Hungarian Ministry of Education to expand the Singing Primary Schools (Marquart, 1992).

Conclusion

It is extremely important for bilingual students to have reading instruction in their native language, not only in first grade, but until they have developed higher level reading skills. Replacing native language reading instruction with an English phonics curriculum is rarely successful for bilingual students - and even when students do learn to read in this manner, they usually rely heavily on decoding and clues from the teacher, with little or no comprehension.

Various studies have shown that a phonetic approach to English reading has had limited success with bilingual students. Teachers have found far greater success when utilyzing a whole language approach with these students.

Using music to teach reading fits in well with the philosophy of whole language instruction. Songs are not only enjoyable, but a meaningful expression of language. Here reading has a

purpose, and rarely is a song divided into meaningless parts.

ESL instructors have had great success in using music to teach English. Music aids in the instruction of stress, rhythm, speech patterns, sentence structure, and vocabulary, to name a few. It is especially helpful for those shy students, (and who isn't shy at attempting a new language) as it provides a low risk, relaxing and highly enjoyable experience.

Chapter 3

The Study

Introduction

The purpose of this research paper was to design, implement and evaluate a musical approach to teach English reading to bilingual first grade students. Singing proved to be a very effective learning activity. The children were fully engaged in singing, speaking and reading English on a daily basis and showed growth as the project progressed. I was able to evaluate the reading process from a developmental perspective.

In order for this research project to be sucessful I felt that a certain classroom atmosphere had to be created. I wanted to reduce any anxiety the children may have previously experienced in verbalizing or reading English, so I encouraged them to enjoy themselves and the music. I tried to select songs that would be easy for them to sing as well as meaningful, and we always sang

with an English model (myself, a cassette, or Mrs. Colombi's class - a monolingual first grade that we sang with on a daily basis) for them to emulate. I hoped to see them verbalizing English, matching words to print and enjoying themselves, without any fear of failure. Students were never asked to sing individually, although I often heard them do so in the hallways and between lessons. The focus of this study was to teach the English language, both oral and written forms, in an entertaining fashion and without stress, eliminating the students' fear of verbalizing in English.

The atmosphere of the classroom was very relaxed. The students were allowed to move to the rhythm of the music, laugh and enjoy themselves. The students were, in this manner, learning English in a positive affective environment.

Singing in English provided an opportunity for bilingual students to demonstrate their growth using a verbal approach, the gateway to language learning. Traditional reading and writing lessons

or even ESL might not have provided as much application as singing, an activity which calls for active verbalization by all students. They were free to sing or listen or to join in a phrase they were familiar with, usually the chorus or a repetetive line. Making their own decisions helped to empower the children as English speakers and readers.

Becoming literate is a complex process; one weaves a web of cognition, social-linguistic and psycho-linguistic processes. This orchestration becomes more complex if the person is bilingual. Literacy cannot be forced upon a student who is not fluent in a given language. Reading, writing and speaking must incorporate meaningful expression; if not it will preclude the development of literacy.

The Participants

The participants of this project were members of a first grade classroom in Rockford, Illinois. They were enrolled in the bilingual program according to district procedures. The students had been assessed using the Language Assessment Scales in Spanish and English (see Appendix A). This instrument measures the oral language skills of the students on a scale of 1 (Non-Spanish or Non-English Speaker) to 5 (Fluent Spanish or English Speaker). Children usually enter the program with a score of 4 or 5 in Spanish, and a score of 1 to 3 in English.

Another criterion for placement in a bilingual program is an evaluation of a student's achievement test scores. If a bilingual student scores below the 40th percentile on the National Test of Basic Skills in the areas of Reading and Language, he/she is considered to be a limited English proficient student; and therefore is eligible for bilingual

services. Illinois provides Transitional Bilingual Education; so, as students become proficient enough in English to be successful in a traditional classroom, they are exited from the bilingual program.

My class enrollment consisted of twenty three students. All were Hispanic; most were of Mexican or Mexican-American origin, with the exception of two students, a girl from Colombia and a girl whose mother was Mexican and whose father was Puerto Rican.

The parents of the participants were concerned with the education of their children. There was a high percentage of attendance at parent-teacher conferences. They followed through on suggestions to help their chldren at home. Parents also called the school or wrote notes about specific concerns.

The educational achievement level of the class was very good. Most of the students performed at or above grade level, with the exception of one

student who showed developmental delays and had missed much school. In general they were an attentive, hard-working group of children.

Procedures and Methodology

The children began singing in English on the first day of school in August of 1993. I observed their progress through February of 1994. The students continued to sing every day throughout the remainder of the school year.

Singing was incorporated into the curriculum on a daily basis. Every morning my class met with Jeannette Colombi's English speaking first grade class in their room. We said the Pledge of Allegiance in English and Spanish and sang "My Country Tis Of Thee." Next we had a "Math Their Way" calendar lesson in both languages (discussing the calendar, graphing the weather, charting lost teeth and counting the days in school) and we would end by singing together.

The first week we sang "The Wheels On The Bus." (see Appendix B). It was a good opener since it has a repetitious, simple vocabulary as well as hand and body movements to accompany the

words, which reiforced meaning as well as providing a kinesthetic learning approach. It was presented in "pocket chart" form, where we modeled the reading (shared reading) by pointing to the words as we sang together. We did this for three consecutive days, then brought in the Raffi song-to-read books, with the same lyrics and pictures to illustrate meaning. The chldren paired up, one of Jeannette's with one of mine; one child had the job of page turner while the other pointed to the words. Jeannette held her book up for the class to see while I accompanied them on the guitar.

A snag that I encountered almost immediately, was the fact that my students spoke very little English, less than any group I had previously worked with. It was difficult for them to pronounce English words and sounds even with the added rhythm and melody. This prompted me to incorporate an element of Spanish singing into our curriculum. We had simple short songs on charts that accompanied an old Santillana series that I

kept in the classroom and frequently used for reading instruction. There was a corresponding cassette and we began learning the songs in small groups, taking turns pointing to the words with large plastic "witchy fingers." (When I saw my students' enthusiam for these gruesome pointers, I passed them out for Halloween favors.) We practised the songs as a class using the chart and tape. The children responded very positively to these songs.

We also began using the Arroz Con Leche songbooks, a collection of Puerto Rican, Argentine, and Mexican songs. These I ordered from the Scholastic Book Club last year. Anything musical grabbed my attention and I was always looking for ways to put more music into my classroom. My Puerto Rican student was especially proud and pointed out each Puerto Rican song to her fellow students. The Arroz Con Leche English translations were poor and stilted (see Appendix C) and I did not rely heavily upon them for ESL instruction.

One afternoon, after three days of rain, we

sang a Rigby big book, I Like The Rain. It was very simple and become one of our class favorites. This songbook teaches the elements of weather and English letter names along with a simple sentence structure -I like the _____.

I like the snow,
I like the snow,
S-N-O-W
I like the snow.

The second week, in our morning mixed group singing we sang "Los Pollitos," (see Appendix D) a simple Spanish children's song that tells about baby chicks and their mother. Both classes loved this song and the gestures that went with it. We wrote the lyrics on chart paper and I pointed to the words while Jeannette and the children performed the movements. Here I might add that I was extremely lucky to be working with another teacher who spoke Spanish quite well and was anxious that her students not only help mine to learn English , but learn Spanish themselves. This

created a truly bilingual situation and promoted total acceptance of both languages and culltures. On Friday - we usually spent a week learning a song - as a culminating activity we made chicks out of plastic cups, strings and sponges. When the children wet the sponges and used them to tug on the strings a most horrendous and high pitched noise ensued, but it was great fun and we wisely sent the chicks home that day. For whatever the reason, the tender lyrics of the mother hen caring for her babies, the animated movements o~ the art project that followed, "Los Pollitos" became an all-time favorite of the group.

We switched back to English for our morning group the next Monday with another Raffi song, "One Light, One Sun," (see Appendix E). This was again modeled on the pocket chart with the words printed on index cards for the first few days. On Thursday and Friday we passed out the Raffi "song-to-read" books and the children paired up as before while I accompanied them on the guitar.

I wanted my students to develop a love for singing and an aptitude for learning songs quickly, responding well to music. In the afternoon we began singing in Spanish, using big books and cassettes. "Una Gotita De Sol," (see Appendix F) or a "drop of sunshine," a singing book they learned easily and sang with great enthusiasm, became the nickname for the messages they wrote in their free time and placed in each other's mailboxes.

The fourth week of school we learned another Spanish song, "Elegua," (see Appendix G) with Mrs. Colombi's class. It is a spiritual from the Carribean that tells about the god of the crossroads. Once again the words were written on chart paper. We decided to write all of the songs we had learned on chart paper and have them hanging in both classrooms as environmental print with which the children were familiar and could refer to any time they chose.

My students responded well to music. In

the afternoon Jeannette and I mixed our classes for small group "hands on" science and math activities. I played tapes of classical music to try and set a relaxing and harmonious mood for the students while they worked. One day I made the mistake of playing "Mambo" music. It was obvious after ten minutes that the music was affecting the mood of the students who bounced boisterously from group to group. The next day when I switched tapes and played Pachabel's "Canon in D" the children were much quieter. The more they respond to music the more, I believe, they will respond to my using it as a tool to teach them English.

By the second week in October things were starting to gel. We sang "My Dog" several times, a jazzy big book and cassette by Rigby, and the students literally belted out the chorus - which is the only part they know well. As I had chosen to look at this process as being developmental, I needed to concentrate on the children's strengths and the progress that I could see. A part of the

song that they were familiar with, such as the chorus was grasped quickly and sung enthusiastically. With more experiences and more practise, entire songs will be sung, with confidence, by the whole class, matching verbal to print.

I began having Sustained Silent Reaading (SSR) right after we left Mrs. Colombi's room. The children selected books which they brought to their desk and read by themselves. Jeannette had mentioned that the Raffi books, which we keep available to students were a popular choice in her class. I placed them on the students desks where they sat in cooperative groups of four, and since they were allowed to interchange within their own group I saw them eagerly vying for these books as well; both those who could decode in Spanish, and those who merely looked at the pictures.

The third week in October I introduced "Tingalayo," the donkey song, on chart paper (see Appendix H). It has a simple sentence structure

("Me donkey dance, me donkey sing...") with a calypso rhythm. The children could not keep still so we had them stand so that their bodies could sway and move to the music. A few broke into their own little dance steps (Jeannette included). As I had the guitar, I could merely sway back and forth. After three days of pointing to the words on chart paper, we put the songs-to-read books in their hands.

For the song "Tingalayo" the children had to triple up, with three children to a book. I did not believe that they were in close enough contact wilth the print and submitted a grant application asking for more song-to-read books (Appendix I).

In the afternoons, when our class sang by itself, I had greater success with those songs we had sung with Mrs. Colombi's class. My students emulated her students' singing and learned from them, rather than me.

I also used the overhead with the "Arroz Con Leche" songs and pointed to each word as we sang.

I found that the songs we had practised on the overhead were the ones with which the students had the most success when they later used the individual books.

At the Open House I asked the parents if their children were singing at home and the overwhelming response was YES ! Especially in Spanish. I explained my use of music in the classroom and the topic of my project using an overhead (Appendix J).

In mid-October I wrote on the board as a journal starter "Mi cosa favorita de la escuela es..." (My favorite part of school is....) and a few of them asked me how to spell "cantar" (singing). I was very happy, as the other answers were either lunch or recess (see Appendix).

Toward the end of October I taught both classes a lively spiritual, "Si tu tienes fe," (see Appendix L). This was another song where we had to stand up and sing. It was written on chart paper and I accompanied them on the guitar while Jeannette pointed to the words. The children loved

it. They did it so well that I borrowed maracas from the music teacher and let them accompany themselves while they sang. Nobody sat still during that lesson! Can this be reading? It's so much fun.

The same week, we sang a Spanish reading book from our Pinata series, Los Cinco Cachorritos (The Five Puppies). The music helped the students so much more than just saying the words with no music. I took three groups of seven students and borrowed a cassette to sing with, as I did not know the song. There are multiple copies of the 30 different titles in the Pinata series and I would like to set them all to music. How much easier and more fun it is for the children, especially those who struggle with the sound/symbol re .tionships (phonics).

Two weeks after school began I received a new student, one who came from a ranch in Mexico and had never been in any type of school situation

before. Everything was so foreign to him: numbers and letters, sitting in a desk and holding a pencil. The only thing he seemed to understand was the music we sang. He sang the Spanish songs with such enthusiasm and joy. I told him he sang very well the other day and he told me, quite seriously, that I did too.

For our Halloween party we borrowed a big book from the bilingual kindergarten teacher with which most of the children were very familiar. (Two thirds of my class was here at Riverdahl school last year, the other third just came from Mexico this year.) Fly, Fly Witchy was the title and it was sung to the tune of "She'll Be Comin' Round The Mountain." The chorus is so simple and repetitive that all of the students caught on quickly and responded as if the book were an old friend. They were very sad when I had to return it, and a few of my more devious pupils suggested I hide it where Mrs. Ornelas could not find it.

I had a child who stuttered in my class, but

only in Spanish, and her English was quite good. Another of my students had a severe speech impediment. I think it did them good to sing, in both languages, for annunciation purposes and confidence.

Music became so much a part of our day. We sang in the morning and afternoon. I played either classical music or Raffi tapes during project time (Science Groups). My students sang all day long, in both languages. I was constantly catching snatches of songs.

In November we watched a Raffi video and both classes sung along spontaneously to the songs they knew. All inhibitions were gone. It was so exciting for them to see the man whose music was so much a part of their day.

I noticed at grading time how many of my students received "Excellent" in Music. The music teacher said that both Mrs. Colombi's class and mine were a delight to work with. She was excited about what we were doing, and often searched out

songs that corresponded with something our class was studying.

My students sang joyously in Spanish, their native tongue, but were not progressing as rapidly as I had anticipated in Enyiish. I still heard strong traces of acccents, where I had not believed, at this point, and at their age, I would.

The week beefore Thanksgiving our Curriculum Specialist told me my methosd of instruction was all wrong in regards to what I was doing with music. She said I needed to read all the lyrics to the children and have them read with me, pointing to each word and pausing as we did so. It sounded wrong to me then -I felt deflated. But after a night's thought, I realized that she didn't understand what I was doing. And because she didn't understand it, it didn't jive with her way of thinking. There are many roads to Rome, however. The music teacher and Jeannette both understood and saw the results. The rhythm and the music helped my students to pronounce the words,

and the music gave the words a fluidity and purpose. The rhythm also helped the students to remember word phrases and sentence structure. And it was working. I understood what I was doing. I discussed this with my principle, who is quite the father/confessor type, and he was wonderfully supportive. He said to keep on doing exactly what I was doing and to rejoice in being different, rather than trying to conform to the current Reading Recovery approach, that the rest of the district was then embracing. Much of what my colleagues spouted were studies from New Zealand. Their bilingual students were the Maoris, who had no written language, so no native language instruction was given, or considered necessary, and their native oral development was ignored as well. I felt that oral native language development was vital and since the Hispanics certainly did have a written language with many distinguished authors, I did not believe that the New Zealanders theories were remotely applicable here, with American

bilingual students.

In December we skipped the chart paper and pocket chart and put the songbooks Five Little Ducks (see Appendix M) directly into the students' hands. They caught on quickly. Each day the mother duck lost one of her babies, so it was simple subtraction, which we had already learned. This song was so easy that my class could sing it beautifully by themselves and requested it frequently.

I noticed that my students who were hesitant to verbalize by December sang and pointed to the words along with the rest of the class. The "safety in numbers" theory certainly applied here.

Throughout the month of December, which was only three weeks, we dutifully practised the three songs which our students were to sing in the Holiday concert, one Hannukah, and two Christmas songs. We used the overhead for this, but again, both classes response to music was so strong now that during the spiritual "Go Tell It On The

Mountain" the children could not refrain from clapping and stomping their feet. The music teacher allowed the children to clap during the chorus for the performance as they could not contain themselves !

We sang a variety of Christmas songs that month on a daily basis, as the children and I were in the mood for it. And it was an enjoyable music experience. They learned "Rudolph" and "Who's Got A Beard ?" (another echo resonse song) along with "Jingle Bells" and "Up On The Housetop."
In the classroom we used a songbook entitled Las Navidades. It is written by the same author as Arroz Con Leche, but the songs are much more difficult to sing. Still the pictures were wonderful and many Puerto Rican and South American Christmas customs were explained.

After Christmas my students singing improved 100 per cent. Songs that we had previously sung with the other first grade, we were singing by ourselves with great zeal. As the children sang I

tried to study each child. Those who were still unable to decode and could not make the sound/ symbol connection in Spanish, looked at the pictures and sang, or else looked at my face. The majority were looking at the words. After four months children who had come to my class directly from Mexico were singing in English with no trace of self consciousness evident to me. I especially focused on one shy girl who hardly spoke in Spanish. She was singing along with the rest of them. The best Spanish readers in my class made the connection between the words and print, and pointed accurately to each word.

We started to incorporate more movement into our songs. For "I Like The Rain" I gave each student a large letter and assigned them different words. Maria, Alejandra, Eugenio and Marcos held R, A, I and N. All of the children sat in their groups and put themselves in the correct order. As we sang their letter, spelling out their groups' word they would leap to their feet and hold their

letter in the air. This was such a lively song that we sometimes marched around the room as we sang it.

In our morning group we reviewed all of the songs we had thus far learned. Two other songbooks that I taught were Baby Beluga and Shake My Sillies Out (see Appendixes N and O). The latter of these was extremely kinesthetic and the students could hardly not participate. The song about the beluga whale was also very special to them. It sounds as though I am discussing old friends, but our singing has been so positive for all students in both classes -Mrs. Colombi believes that her childrens' reading has improved as a result - that we did come to think of these songs as friends. Still another songbook I have failed to mention is Down By The Bay, (see Appendix P) also written by Raffi. It dealt with a great deal of rhyme and at the end the students and I would make up silly rhymes with their own names and wrote these on chart paper.

For Martin Luther King's Birthday I taught

both classes two songs, one an echo-repeat type (see Appendix Q) and the other "We Shall Overcome" (see Appendix R). The words were posted in the room on chart paper and the students learned a great deal about Dr. King from their lyrics. We taught two lessons that dealt with segregation, dividing the class randomly into blue and yellow groups, so that each could experience the sadness and isolation of segregation. Then we joined hands and sang "We Shall Overcome."

In February the children began to study the planets and Jeannette found a song that taught the names and characteristics of the planets in order. Will we ever stop singing ? I hope not !

Conclusion

All of my students were sucessfully singing nine different songs, in book form. This was the equivalent of reading nine books in English, since one of the first stages in reading is memorization of a favorite, well known book.

Those students were successfully decoding in Spanish were doing it in English, matching words to print. Students who were struggling phonetically found this approach refreshing and less stressful. Students hesitant to speak in English were singing in English. Many of the songs we learned taught the students content as well as vocabulary (subtraction in the Five Little Ducks, geography and science in Baby Beluga, weather in I Like The Rain and Social Studies in Tingalayo as we discussed Carnival in the Caribbean).

Because of my students lack of English skills I found it necessary to do quite a bit of singing in Spanish. Once they felt comfortable singing in

their native language I moved on to English. I decided to keep much of the Spanish music in my curriculum, and used it as well to teach a variety of skills.

Singing with another group of native English speakers was a good place to start, and served as a easy introduction to each song. Other childrens' English was much easier for my first grade students to emulate than my own. In the preceding school year I had sung quite frequently with my second grade students, and used English singing for reading groups (they never thought of it as reading, we were just singing and having fun). I saw that in first grade the bulk of my progress was oral. Some students would be reading in English by the end of the year, I was confident of that. But much of this would come together for these students in second grade. As I would be their instructor for two years, I was anxious to see their progress at that time.

I am pleased with the strides my students have

made. They had all felt success, where there was no stress or pressure to succeed. They were learning English and making friends with other English speaking children. Music had become the focus of my instruction (and can you believe I only knew 7 chords on the guitar !). What I really liked was that my students felt successful with books in their hands, and that they were all participating. In first grade it is often hard to hold the attention of those immature, distracted students. The kinesthetic approach was so appropriate for these children that I always encouraged movement, hand clapping, foot stomping, swaying or head bobbing.

I used to teach ESL with a workbook, we were advised to do so. Students would raise their hands and take turns answering. Naturally it was always the same students, and half of the class sat quietly in the back, not participating, afraid to speak. That was sixth grade and some of these students had been in the bilingual program for six

or seven years. I had grown so much since then, I was not afraid to let the students make noise. True, much of the day was spent with the door closed, but my neighbors became used to my singing and had even come to me to ask to borrow materials.

There was so much joy in the classroom. One day in January I was tired and told the class, "Oh, let's just sing for the rest of the afternoon." They cheered and ran for the guitar.

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APPENDIX

APPENDIX A

Oral English

Edward A. De Avila, Ph.D.
Sharon E. Duncan, Ph.D.

LAS

Form 1C Answer Booklet | LANGUAGE ASSESSMENT SCALES

Part 1 Vocabulary

NAME THAT PICTURE

Say We are going to look at some drawings of a school. When I point to each drawing, I want you to tell me what it is.

Practice: door, bird

Examiner: Darken bubble for INCORRECT response only

CODE FOR ANSWERS

1 slide
2 steps (stairs)
3 wastebasket (trash, garbage can)
4 lamp (light)
5 chair (seat)
6 paintbrush (brush)
7 paints
8 desk
9 globe
10 sink
no response

ACTION WORDS

Say We're going to look at some drawings of people doing things. When I point to each picture, I want you to tell me what the person is doing.

Practice: drinking

Examiner: Darken bubble for INCORRECT response only.

○	11	eating	○ 17	cooking
○	12	climbing	○ 18	laughing
○	13	digging	○ 19	driving
○	14	kicking	○ 20	listening
○	15	singing	○	no response
○	16	reading		

Total Items Correct (for hand-scoring only) ☐

Part 2 Listening Comprehension

STUDENT LUNCH

Say Now you're going to hear two people talking to each other. Listen carefully to the tape. Afterwards, you'll hear some questions about what they said. The first one is for practice.

Practice: Was Mrs. Smith calling Nestor's TV repair? (yes)

Examiner: Darken bubble for INCORRECT response only

○ (yes)	1	Is the girl's name Liza?
○ (yes)	2	Does Mr. Sparks work at the cafeteria?
○ (yes)	3	Did Liza want to eat tacos?
○ (no)	4	Did Liza have a big breakfast that morning?
○ (no)	5	Was the cafeteria out of salad?
○ (yes)	6	Were the dessert choices brownies, pudding, or ice cream?
○ (no)	7	Did Liza skip dessert?
○ (yes)	8	Is Alice Liza's friend?
○ (no)	9	Will Alice help Liza do her English homework?
○ (no)	10	Was Liza called into the office?
○		no response

Total Items Correct (for hand-scoring only) ☐

Part 3 Story Retelling

Story Rating ① ② ③ ④ ⑤ ⑥ ⑦

Story Code:

① Angelina's Uncle ② Oops, Wrong Planet
③ The Computer That Won a Prize ④ The Puppet Show

Part 4 Minimal Sound Pairs

Darken bubbles to show the total number of INCORRECT responses.

Part 5 Phonemes

Darken bubbles to show the total number of INCORRECT responses.

Part 3 Story Retelling

Say Now we're going to listen to a story. Listen carefully, because afterward I want you to tell me what happened. This story is called (title of story).

Examiner: Write response verbatim and record for back-up

Part 4 Minimal Sound Pairs (Administer for Long Form only.)

Say When you hear two words on the tape, tell me if they sound the same or different.

Examples: heart – dart They're different.
letter – letter They're the same.

Examiner: Darken bubble for INCORRECT response only

○	1	cheap – sheep (different)	○ 19	plate – plate (same)
○	2	coat – goat (different)	○ 20	rice – rise (different)
○	3	book – book (same)	○ 21	sign – shine (different)
○	4	yam – jam (different)	○ 22	then – den (different)
○	5	wet – vet (different)	○ 23	lead – read (different)
○	6	card – card (same)	○ 24	torn – thorn (different)
○	7	berry – very (different)	○ 25	them – them (same)
○	8	father – fodder (different)	○ 26	shuffle – shovel (different)
○	9	play – pray (different)	○ 27	staple – stable (different)
○	10	pet – pat (different)	○ 28	mashes – matches (different)
○	11	life – live (different)	○ 29	nut – not (same)
○	12	rub – cup (different)	○ 30	tide – tiled (different)
○	13	hit – hid (different)	○ 31	rail – rear (different)
○	14	mash – match (different)	○ 32	sun – son (same)
○	15	jeep – cheap (different)	○ 33	ridge – rich (different)
○	16	rag – rack (different)	○ 34	Sue – zoo (different)
○	17	run – rung (different)	○ 35	jibe – jive (different)
○	18	duck – dock (different)		

Total Items Correct (for hand-scoring only) ☐

Part 5 Phonemes (Administer for Long Form only.)

Say Say exactly what you hear on the tape. If you hear "house," say "house." If you hear "It's raining today," you say "_____."

Examiner: Darken bubble for INCORRECT response only.

○	1	/h/	the baker's house	○ 19	/w/	six and seven
○	2	/h/	Where's the book?	○ 20	/w/	Watch for the curve.
○	3	/y/	Don't yell.	○ 21	/ð/	thin
○	4	/t/	the black kitten	○ 22	/ð/	the other side
○	5	/t/	That's my bed.	○ 23	/ð/	Don't forget to bathe.
○	6	/ʌ/	He ate his lunch.	○ 24	/ŋ/	rung
○	7	/ɛ/	the brown dog	○ 25	/r/	Why do lions roar?
○	8	/ʊ/	Let's all sing.	○ 26	/ɛ/	a long wait
○	9	/b/	the pink ribbon	○ 27	/θ/	thin
○	10	/s/	Please finish the job.	○ 28	/ð/	the famous author
○	11	/d/	Take that road.	○ 29	/θ/	She lost a tooth.
○	12	/j/	London bridges	○ 30	/l/	I ran up a hill.
○	13	/ʊ/	vanilla wafers	○ 31	/ɑ/	the tin can
○	14	/ʊ/	Please don't laugh.	○ 32	/ɔ/	Where is the map?
○	15	/ʃ/	ship	○ 33	/ɑ/	pecos
○	16	/s/	broken dishes	○ 34	/ɑ/	Arizona
○	17	/s/	Please don't push.	○ 35	/ɑ/	Don't open your eyes.
○	18	/w/	yeast			

Total Items Correct (for hand-scoring only) ☐

TEST SUMMARY BOXES FOR HAND SCORING ONLY

1 LAS Form 2 PHON 3 PHON RAW SCORE 4 PHON TOTAL NO. INCORRECT 5 PHON LEVEL 6 PHON CATEGORY

End of Part 5. Long Form ends here.
For hand-scoring, to calculate the Total Score, Level, and NCE, refer to the Student Profile Sheet.

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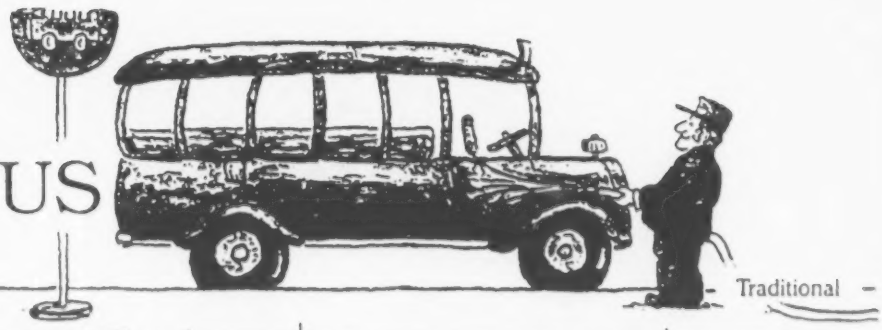
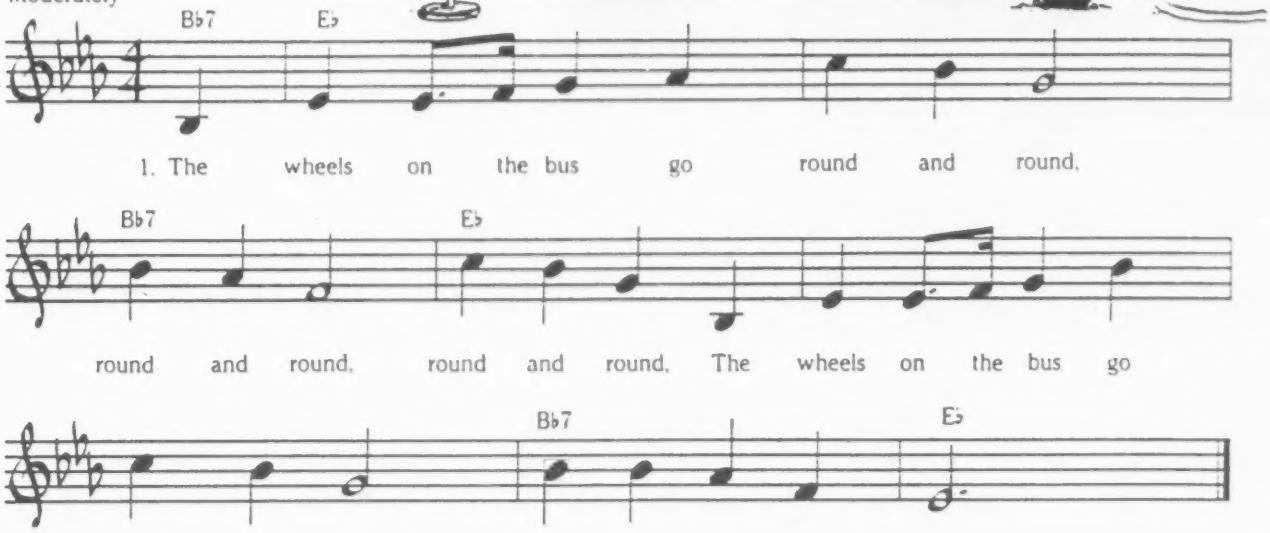
APPENDIX B

WHEELS ON THE BUS



Moderately

Traditional


B♭7
E♭
1. The wheels on the bus go round and round,
B♭7
E♭
round and round, round and round, The wheels on the bus go
B♭7
E♭
round and round, all a - round the town.

2. The wipers on the bus
go swish swish swish...

3. The driver on the bus
goes "Move on back!"...

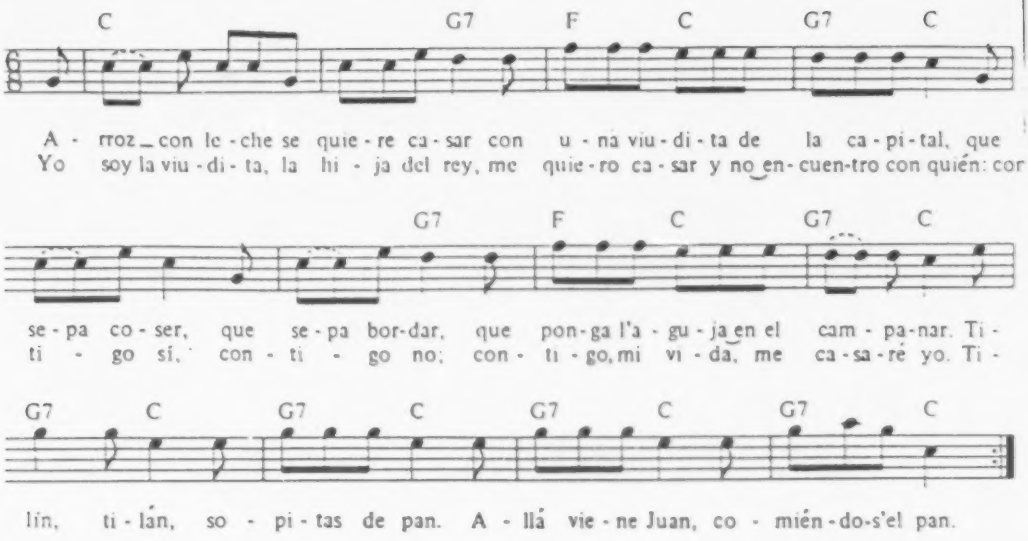
4. The people on the bus
go up and down...

5. The horn on the bus
goes "beep, beep, beep"...

6. The baby on the bus
goes "Wah, wah, wah"...

7. The parents on the bus
go "Shh, shh, shh"...

APPENDIX C

Arroz con leche

C G7 F C G7 C
A - rroz con le - che se quie - re ca - sar con u - na viu - di - ta de la ca - pi - tal, que
Yo soy la viu - di - ta, la hi - ja del rey, me quie - ro ca - sar y no en - cuen-tro con quién: cor
G7 F C G7 C
se - pa co - ser, que se - pa bor-dar, que pon-ga l'a - gu - ja en el cam - pa-nar. Ti -
ti - go sí, con - ti - go no; con - ti - go, mi vi - da, me ca - sa - ré yo. Ti -
G7 C G7 C G7 C G7 C
lín, ti - lán, so - pi - tas de pan. A - llá vie - ne Juan, co - mién - do-s'el pan.

Rice and Milk

I'm Rice and Milk,
  I'd like to be wed,
To a good little widow
  who bakes a fine bread.
Who knows how to sew
  and knows how to weave,
And in the bell tower
  her needle does keep.

Ting-a-ling, ting-a-long.
  Ting-a-ling, ting-a-long.
With her I will marry,
  with her I belong.

I am the king's daughter,
  a good widow, too.
I'd like to get married,
  I know not with whom.
With you sir, it's yes.
With you sir, it's no.
With you dear, I'll marry —
  let's be married soon.

APPENDIX D

LOS POLLITOS

LOS POLLITOS DICEN "PIO, PIO PIO"

CUANDO TIENEN HAMBRE

CUANDO TIENEN FRIO

LA MAMA LES BUSCA

EL MAIZ Y EL TRIGO

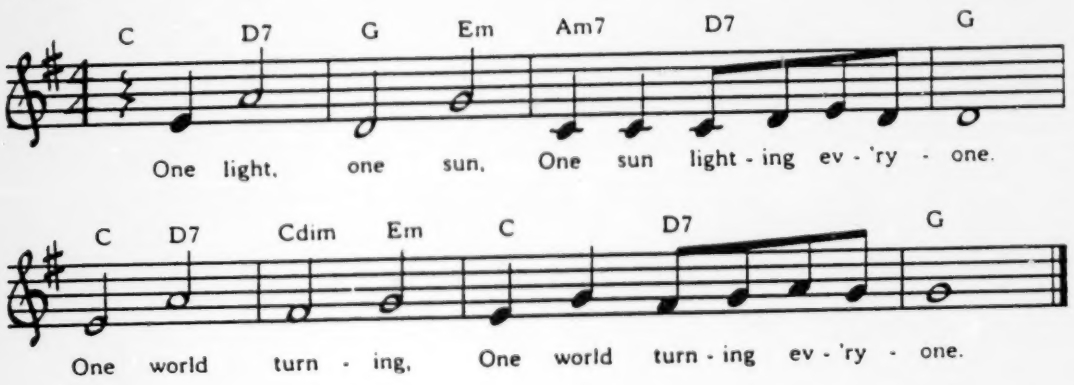
LES DA LA COMIDA

Y LES PRESTA ABRIGO

APPENDIX E

ONE LIGHT, ONE SUN

Flowing

Words & music by Raffi

2. One world, one home,
One world home for everyone.
One dream, one song,
One song heard by everyone.

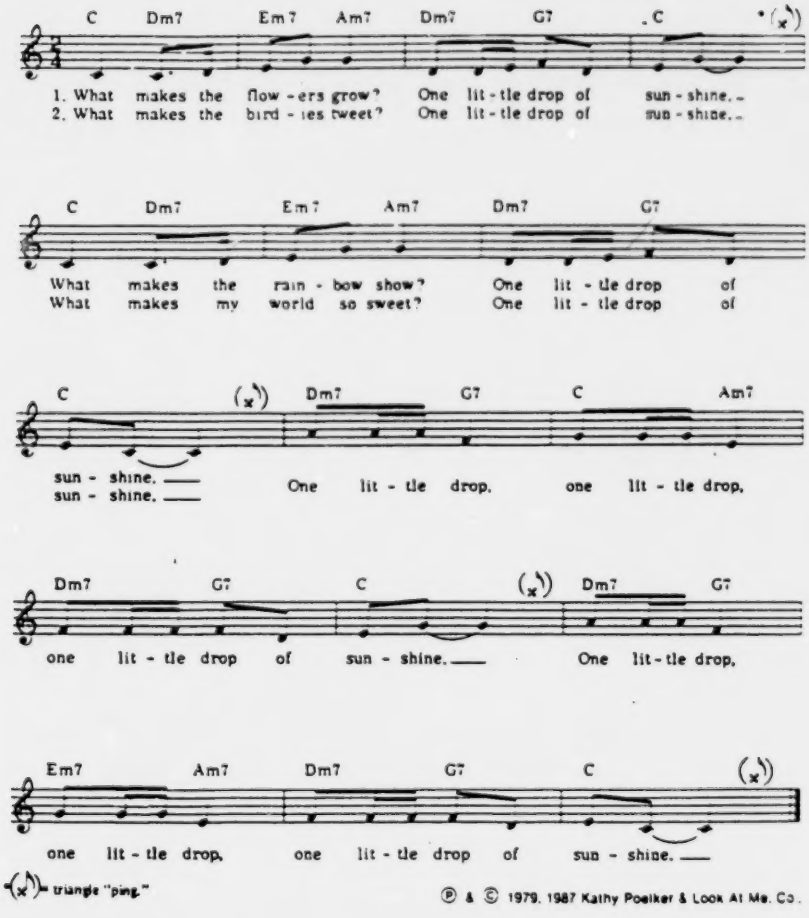
3. One love, one heart,
One heart warming everyone.
One hope, one joy,
One love filling everyone.

APPENDIX F

Please note: Below is the English version of the music for this song. It is suggested that the students learn both the Spanish and English versions of this music.

One Little Drop of Sunshine

Words & Music by Kathy Poelker


C Dm7 Em7 Am7 Dm7 G7 C
1. What makes the flow - ers grow? One lit - tle drop of sun - shine.
2. What makes the bird - ies tweet? One lit - tle drop of sun - shine.
C Dm7 Em7 Am7 Dm7 G7
What makes the rain - bow show? One lit - tle drop of
What makes my world so sweet? One lit - tle drop of
C Dm7 G7 C Am7
sun - shine.
sun - shine.
One lit - tle drop, one lit - tle drop,
Dm7 G7 C Dm7 G7
one lit - tle drop of sun - shine. One lit - tle drop,
Em7 Am7 Dm7 G7 C
one lit - tle drop, one lit - tle drop of sun - shine.

= triangle "ping."

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APPENDIX G

ELEGUA

ELEGUA, ELEGUA SANTO BONITO

ELEGUA, ELEGUA SANTO CHIQUITO

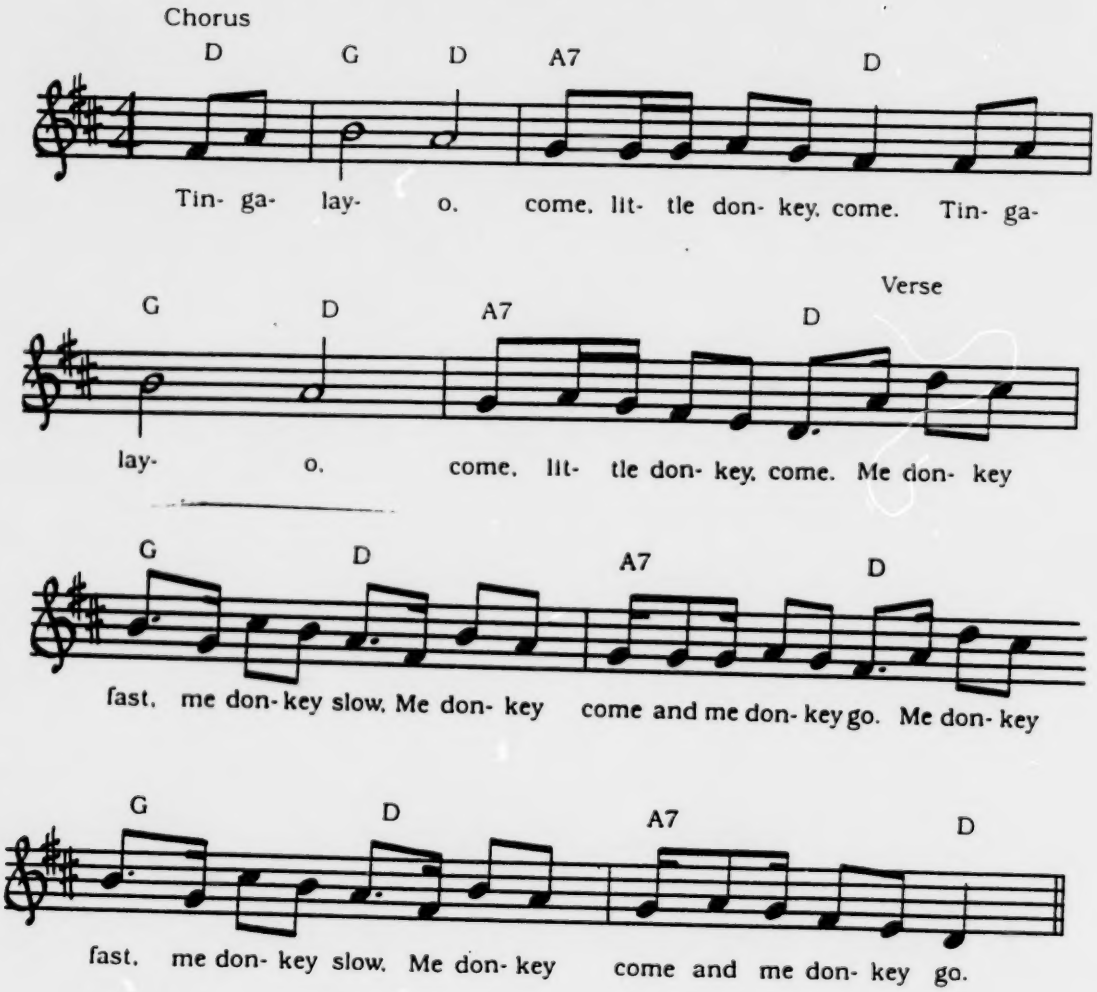
ELEGUA CABALLO NEGRO

CON BANDERA COLORAO'

ELEGUA CABALLO NEGRO

CON BANDERA COLORAO'

TINGALAYO


Chorus
D G D A7 D
Tin- ga- lay- o. come. lit- tle don- key. come. Tin- ga-
Verse
G D A7 D
lay- o. come. lit- tle don- key. come. Me don- key
G D A7 D
fast. me don- key slow. Me don- key come and me don- key go. Me don- key
G D A7 D
fast. me don- key slow. Me don- key come and me don- key go.

2. Me donkey hee.
   Me donkey haw.
   Me donkey sleep in a bed of straw.

3. Me donkey dance.
   Me donkey sing.
   Me donkey wearin' a diamond ring.

APPENDIX I

USING MUSIC TO TEACH ENGLISH

I am a first grade bilingual teacher with 22 Hispanic students, all of whom speak little or no English. Many of them are too shy to try to speak in English, for fear of making mistakes. The most successful and most enjoyable method I have discovered to teach them English is singing. Raffi, a much beloved writer and performer of children's songs, has written seven "Songs to Read " books:

The Wheels On The Bus

Baby Beluga

Everything Grows

Shake My Sillies Out

One Light, One Sun

Tingalayo

Down By The Bay

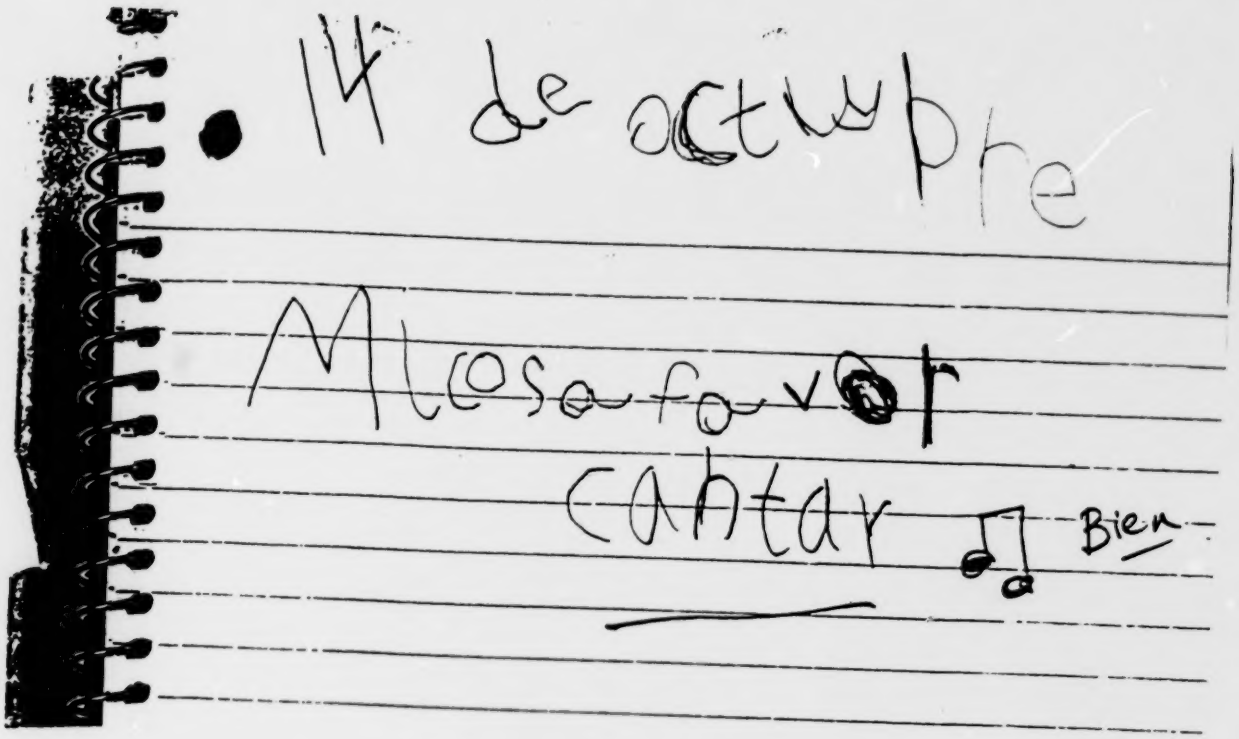
I would like to purchase nine copies of the aforementioned titles, which cost four dollars each. These I would send home with the children in plastic ziplock bags for them to sing and share with their parents, many of whom are also limited English speakers. Music is a Universal language which touches all who hear it. With your help and generosity I can use it to touch not only my students, but their families as well.

APPENDIX J

USANDO LA MUSICA PARA ENSEÑAR INGLES

- La música da una oportunidad a los niños de hablar Inglés (cantando) sin asustarse que lo van a hacer mal o con errores. Como nosotros cantamos en grupo ellos no tienen el miedo de verbalizar en Inglés, que a veces tienen de conversar en inglés. Los ninos aprenden vocabulario y el ritmo de la lengua Ingles de una manera divertida. Asi lo aprenden sin acento y sin miedo.
- Cantamos apuntandoa las palabras en el papel grande mientras que cantamos. También tenemos varios libros que vienen con un casete. Esos son libros que nosotros cantamos.
- En primer grado; cantar nos da la oportunidad de enseñar a los ninos hablar en ingles. Lo que pasa después es que los niños empiezan a leer las palabras, además de decirles y el resulto en segundo grado es que muchos de ellos aprenden leer en Inglés usando ese metodo. No se confunden con español porque no es una manera fonética, o de los sonidos.
- Y es divertido para nosotros también. Un salon con mucha musica es un salon feliz. Tratamos de cantar canciónes que van con los temas que estudiamos en la escuela. La profesora de música, Mrs. Burrows, nos ofrece mucha ayuda con eso, buscando varias canciónes.

APPENDIX K



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APPENDIX L

SI TU TIENES FE

SI TU TIENES FE

COMO UN GRANO DE MOSTAZA

SI TU TIENES FE

COMO UN GRANO DE MOSTAZA

ESTO LE DICE EL SENOR

ESTO LE DICE EL SENOR

ESTO LE DICE EL SENOR

ESTO LE DICE EL SENOR

REPEAT 4 TIMES Y LA MONTANA SE MOVERA
CHORUS SE MOVERA, SE MOVERA

Y SI TU DICES A LA MONTANA

MUEVASE, MUEVASE

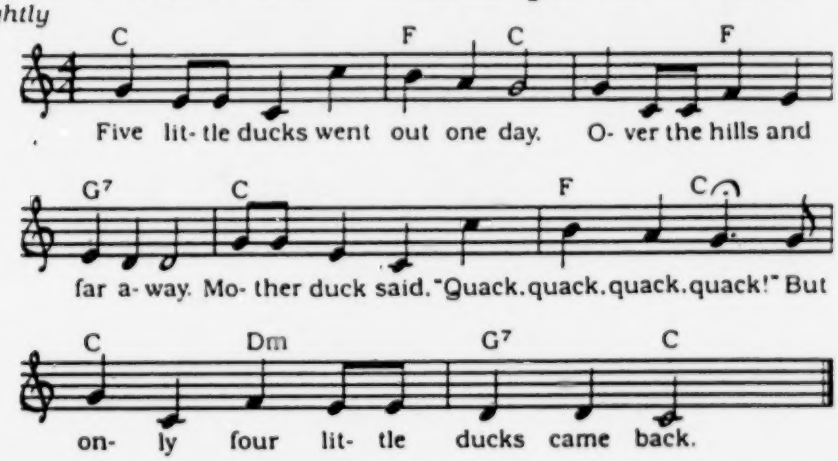
Y SI TU DICES A LA MONTANA

MUEVASE, MUEVASE

(CHORUS)

FIVE LITTLE DUCKS

Brightly


C F C F
Five lit- tle ducks went out one day. O- ver the hills and
G7 C F C
far a- way. Mo- ther duck said, "Quack, quack, quack, quack!" But
C Dm G7 C
on- ly four lit- tle ducks came back.

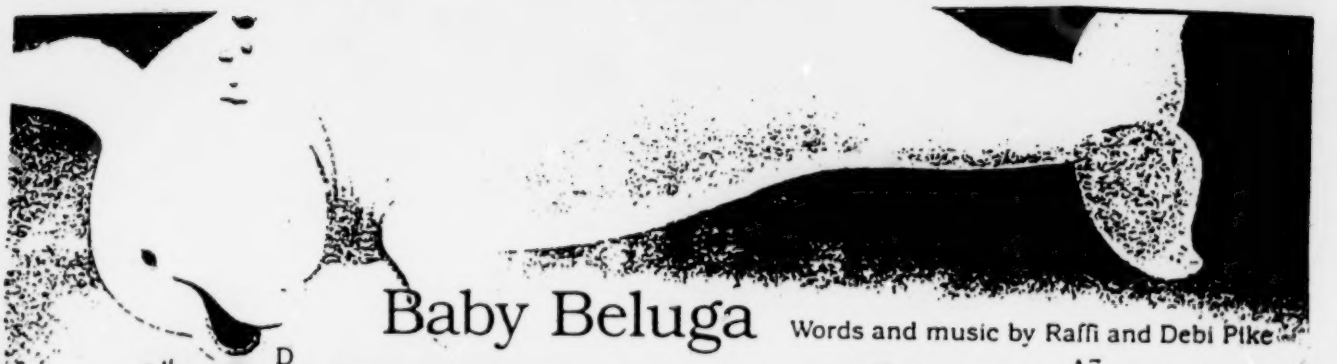
2. Four little ducks went out one day...
   But only three little ducks came back.

3. Three little ducks went out one day...
   But only two little ducks came back.

4. Two little ducks went out one day...
   But only one little duck came back.

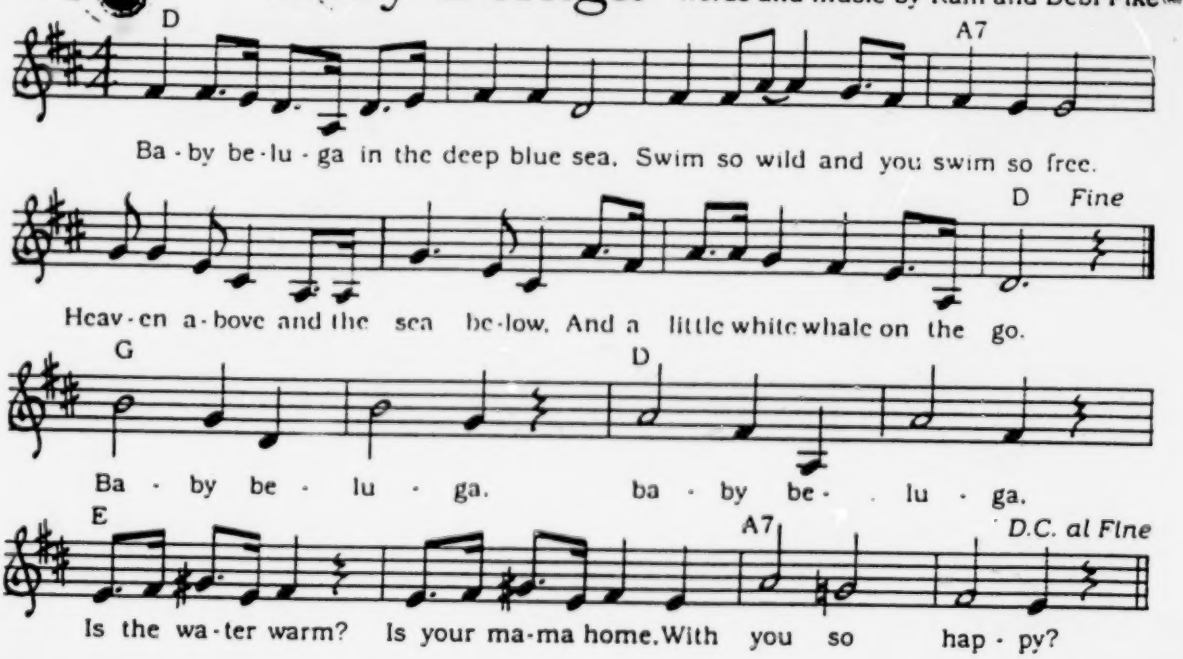
5. One little duck went out one day...
   But none of the five little ducks came back.

6. Sad mother duck went out one day...
   And all of the five little ducks came back.



Baby Beluga

Words and music by Raffi and Debi Pike


D
A7
Ba - by be - lu - ga in the deep blue sea, Swim so wild and you swim so free.
D
Fine
Heav - en a - bove and the sea be - low, And a little white whale on the go.
G
D
Ba - by be - lu - ga, ba - by be - lu - ga,
E
A7
D.C. al Fine
Is the wa - ter warm? Is your ma - ma home, With you so hap - py?

Way down yonder where the dolphins play.
Where you dive and splash all day.
Waves roll in and the waves roll out.
See the water squirtin' out of your spout.

Baby beluga, oh, baby beluga.
[illegible] little song, sing for all your friends.

3 When it's dark, you're home and fed.
Curl up snug in your water bed.
Moon is shining and the stars are out.
Good night, little whale, good night.

Baby beluga, oh, baby beluga,
With tomorrow's sun, another day's begun.
You'll soon be waking.

4 Baby beluga in the deep blue sea,
Swim so wild and you swim so free.
Heaven above and the sea below,
And a little white whale on the go.
You're just a little white whale on the [illegible]

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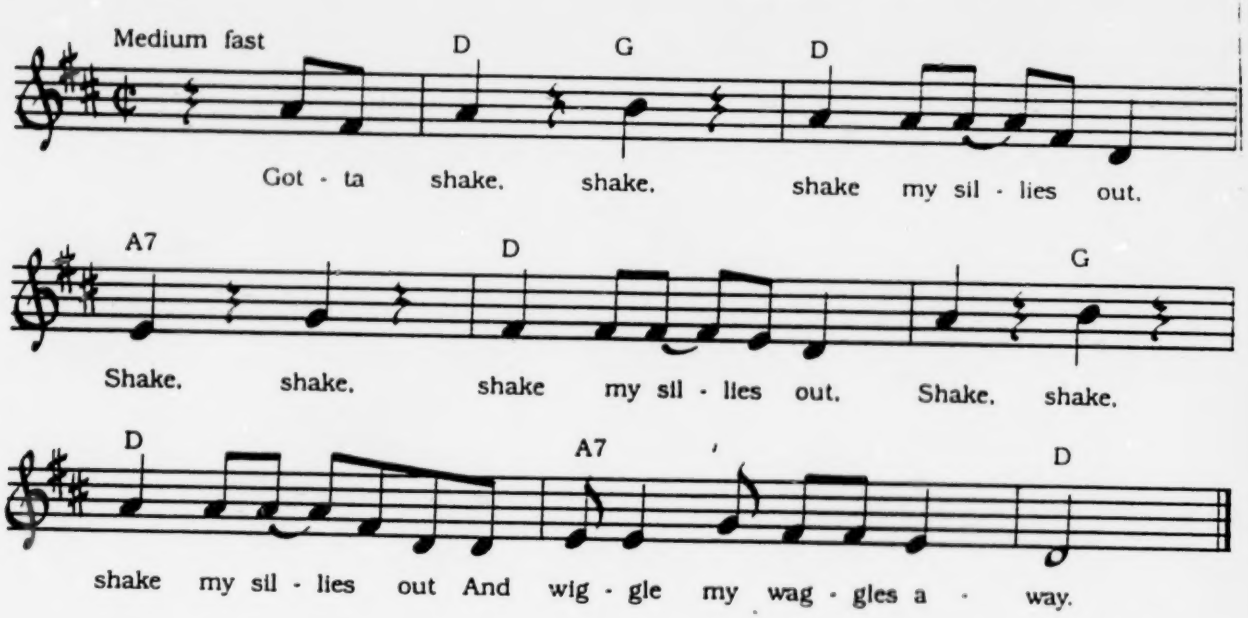
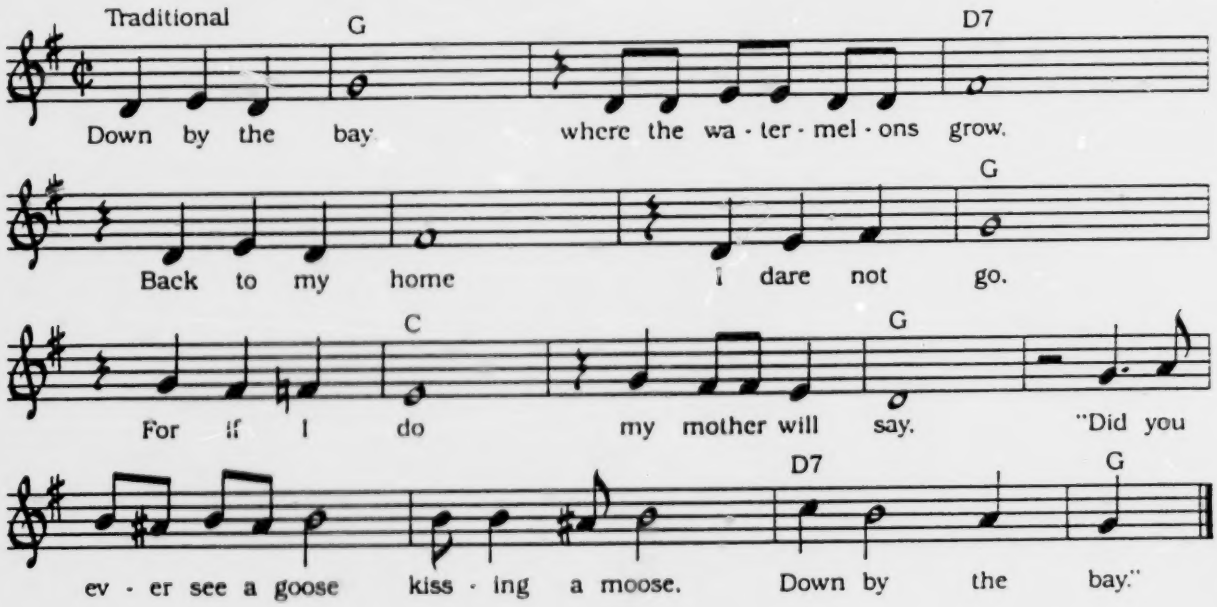
APPENDIX O

SHAKE MY SILLIES OUT



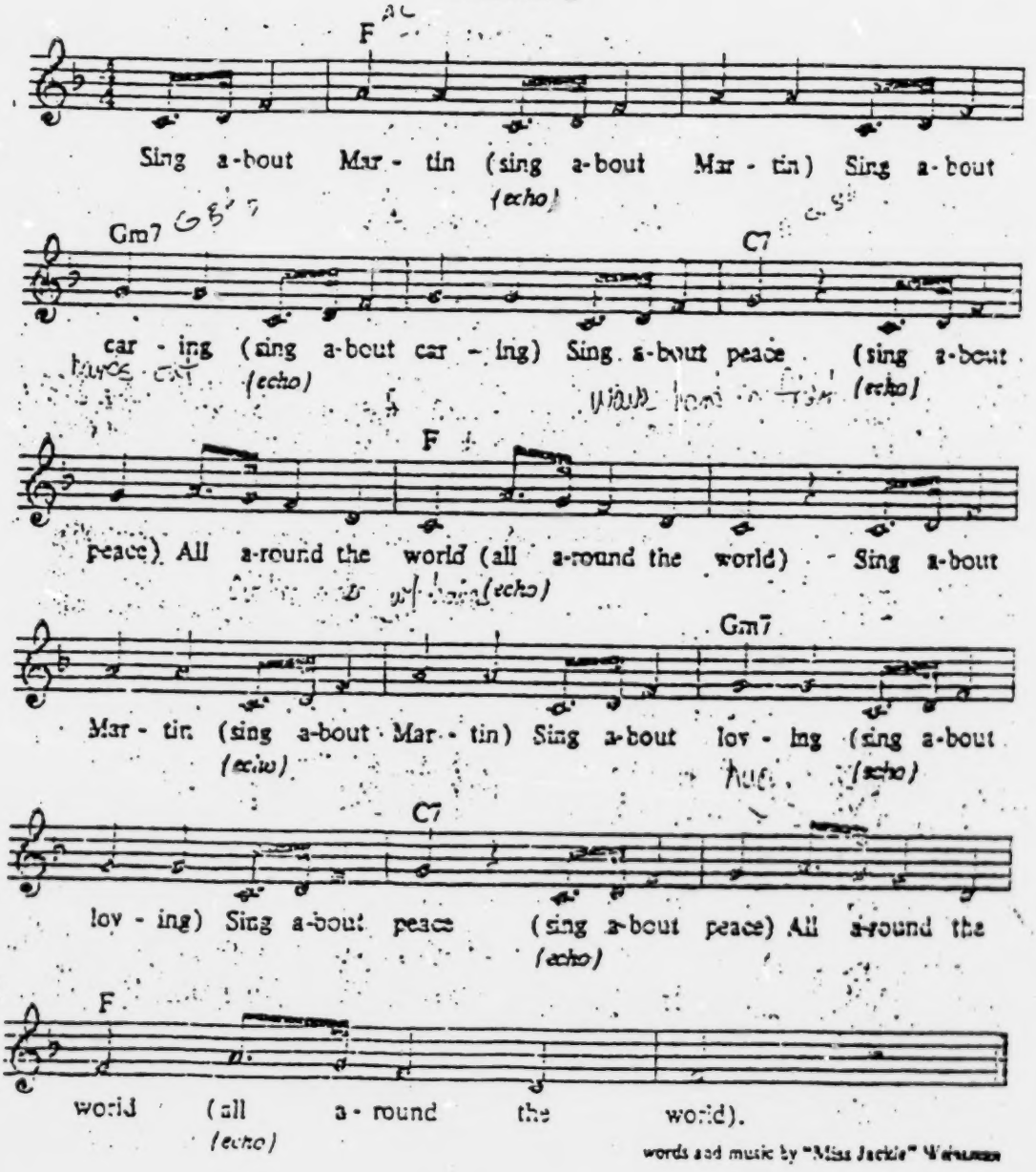
APPENDIX P

DOWN BY THE BAY


Traditional
G
D7
Down by the bay where the wa - ter - mel - ons grow.
G
Back to my home I dare not go.
C
G
For if I do my mother will say. "Did you
D7
G
ev - er see a goose kiss - ing a moose. Down by the bay."

2. Did you ever see a whale with a polka-dot tail...
3. Did you ever see a fly wearing a tie...
4. Did you ever see a bear combing his hair.
5. Did you ever see llamas eating their pajamas...
6. Did you ever have a time when you couldn't make a rhyme...

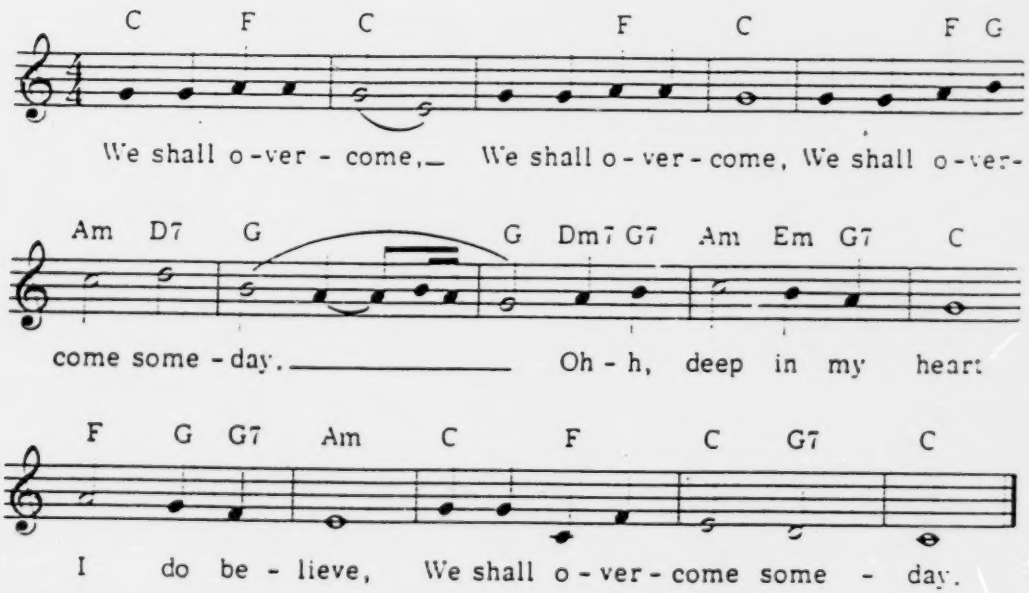
Down by the bay.

APPENDIX Q

F
Sing a-bout Mar - tin (sing a-bout Mar - tin) Sing a-bout
(echo)
Gm7
C7
car - ing (sing a-bout car - ing) Sing a-bout peace (sing a-bout
(echo)
(echo)
F
peace) All a-round the world (all a-round the world) Sing a-bout
(echo)
Gm7
Mar - tin (sing a-bout Mar - tin) Sing a-bout lov - ing (sing a-bout
(echo)
(echo)
C7
lov - ing) Sing a-bout peace (sing a-bout peace) All a-round the
(echo)
F
world (all a - round the world).
(echo)

words and music by "Miss Jackie" Wakeman

APPENDIX R

We Shall Overcome

Spiritual

C F C F C F G
We shall o-ver - come, We shall o-ver-come, We shall o-ver-
Am D7 G G Dm7 G7 Am Em G7 C
come some - day. Oh - h, deep in my heart
F G G7 Am C F C G7 C
I do be - lieve, We shall o-ver-come some - day.